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NATIONAL STANDARDS

FOR

CATALOGUING AND INDEXING

ART MUSEUM OBJECTS

AND DOCUMENTS

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State Museum

Under Print

By the same author

"Museum Documentation and Practical Handling"

Recording in Art Museums and Galleries has been exhaustively detailed and thoroughly discussed. The filing procedures are fully explained step by step.

Museum documentation - its basic procedures; museum objects and their movement; Registration methods; card indexing and their functions; filing procedures and disposals; cataloguing; and supplementary documentations have been considered with carefully selected forms, charts and cards of advanced museums to assist museum personnel to follow their workings, and help to adopt **unaided,** *systems best suited for their particular need, and replace existing arrangements.*

The book specially deals with the application of the methods advanced, in the Indian museums of different categories.

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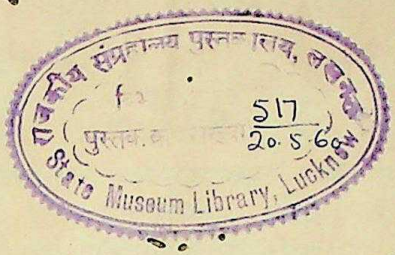

NATIONAL STANDARDS FOR CATALOGUING AND INDEXING ART MUSEUM OBJECTS AND DOCUMENTS

by
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STATE MUSEUM, LUCKNOW
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PREAMBLE

The objects of the paper are the following:

To facilitate the efficient preservation and systematic recording of museum objects, manuscript books and those individual documents which are not arranged according to archival principles. The paper deals mainly with museum objects, but also touches upon the other two categories, as it is felt that their peculiar nature renders them suitable for arrangement on lines similar to that of museum objects.

Art museum objects are defined as objects preserved on account of their artistic, cultural, and historical value.

Manuscripts are defind as running written compilations by the human hand with the aid of pen, pencil or other instruments, and consist of a number of pages. They are to be distinguished from individual papers.

Documents are defined as writing or inscription which is used as evidence of any fact (such as a Deed) consisting of one or more sheets and does not form part of an archival series. This paper excludes from its perview therefore manuscript collections, such as family correspondence, as well as regular archival material which according to the principle laid down by authorities like Hilary Jenkinson, Muller, Fruith, and Fruin have to be arranged strictly according to their provenance. It does not, however, exclude the possibility of the adoption of the documentation methods mentioned in the article to these types of papers at some future date, as a result of application of expert minds to the subject.

The object of standardisation of documentation of the 3 types of materials covered by this paper, are the following :

(i) To facilitate the identification and location of the materials by the staff of the Museum, Manuscript Library and Record Office concerned.

(ii) To enable the casual visitor, student of art, and the research scholar to obtain easy access to the objects of his study or research, and to secure a general picture of the contents of the repository as a whole.

(iii) To enable further research and incorporation of new information available, without disturbing the system of documentation or procedure of recording.

(iv) To ensure detection of the objects, if lost or substituted.

The paper also suggests seperate standards in documentation in the Indian museums of different categories; National Museum, State Museum, Regional Museum, and Local Museum.

State Museum Library, Lucknow

National Standards for Cataloguing and Indexing Art Museum Objects and Documents

Standard for documentation is rather a complex problem. After all, what is a standard? Is it to be interpreted as accepted convention or pattern? Does this further convey that an identical model is applicable to all? Or, can the same measuring rod be used by everybody? That is indeed a very pertinent question. At a time, when specializations are taking concrete shapes, the desire to have all component units specific, is apparent.

I, however, feel that such specification may not be helpful, unless we know, how it affects us. This is a very important point for consideration. The value and utility of a system depend, to a large extent, on its application. How does it affect the organisation? What is good for one institution may not fully serve the purpose of another. For, the aims and objects, sphere of activity, economic consideration, are various factors which confront institutions, and organisations. And therefore, specific laid out standards may not be equally applicable to each of them. What is appropriate for one, may need modifications for others. But a line can be drawn, and a standard accepted as a basis; minor deviations to be adjusted according to need. In other words, we are to take a broad view, and have the standard specified, which should however be flexible and thus adaptable with minor adjustments.

The Central Advisory Board of Museums, have classified museums into National, State, Regional and Local. In the category of Local Museums, there is further separation into three groups, (i) museums atta-

ched to educational institutions; Universities, Colleges and Schools, (ii) museums under Local Bodies, including Municipalities, Local Boards, Panchayats, Private Bodies etc., and (iii) Site Museums, confined to objects excavated or collected from a particular area.

This is a broad standard laid down by the Government. We have multiplicity of museum administrations depending to a large extent on their local bearing. And as museum is an easy and competent medium to educate the public through visual organ, and considering the appaling deficiency in education amongst the general masses in this country, it may be necessary to have museums of further sub-categories. Their documentation procedures will therefore be varied and sometimes very simple.

The subject for discussion is therefore to lay down broad standards. We should know what exactly cataloguing and indexing denote. Their varied application may influence our conception. Cataloguing denotes systematic listing of objects. This is a general definition. But the word 'listing' is an elastic term. Systematic listing may be a simple process or may involve elaborate description.

The principle of documentation has been laid down. The procedures explained are the essence of scientific approach to the objective. Museums, grouped as National, State or Regional, should adhere to elaborate recording, as their collection will generally be of national importance. So may be the objects of the Site Museums and museums attached to Universities and renowned institutions. Private persons donating objects of great importance and value may help an University or Institute Museum to assume national importance.

But for Local Museum of other categories, simple documentation procedures may be followed. But such procedures should conform to the general principles laid down in the following chapters.

MUSEUM DOCUMENTATION

Museum objects and documents have to be maintained and their movement watched. With the increase in bulk by additional acquisition, it becomes increasingly difficult to identify and locate them, and the necessity for recording arises. I include illustrated manuscripts within the broad orbit of documents. Correspondence, farmans, treaties etc., or in other words 'records' fall within the perview of archives but illustrated manuscripts are generally dealt with by Art Museums. I have stated, 'generally', because archives have in their collection, not only manuscripts, but paintings. It may not be out of place to mention that some libraries too have in their possession rare paintings. The American Library of Congress, for example is a regular collector of prints—etching, drypoint, engraving, woodcut etc. In our country, Khuda Bux Library at Patna is famous for its collection of miniature paintings. The 'Pothi-Khana' or library at Jaipur, holds not only paintings, but arms, carpets, textiles etc. It is truly a museum. Although the sphere of each one of them—libraries, archives and museums—are generally defined, their activities cannot be confined within air tight compartments. Similarly, the system of cataloguing and indexing of documents and museum objects can be based on broad principles.

1. Accession of objects :

Recording commences with the very entrance of an object in a museum or when a document reaches

an archive. As regards the system or method of documentation prevailing in India at present, they are varied and not scientific—i.e., not based on well concieved planning. Lists of acquired objects are usually accompanied by notes or order, and subsequently filed, necessitating hunting out for records,sometimes ending in frustration.

What will be more interesting and helpful is to chalk out basic plan for documentation, and concentrate on it's usefulness. The documentation of museum objects is not of recent origin. Their need was felt as collection increased. The earlier methods have been replaced by improved procedures, and they in their turn gave way to more advanced systems. Museums were first organised in Europe, and followed in other countries. Those who were inspired by European museums, did not slavishly imitate them, but improved, not only on the structural arrangements, but also on the system of museum organisation. The U.S.A. followed Europe in building museums, and through years of patient research have developed highly effective systems in different aspects of museum, including documentation. Procedures have been thoroughly checked and rechecked. The coordination carried out by the American Association of Museums, and also between individual instituitons have resulted in creating standards for documentation. I have therefore based my study on their experiments.

However, whether their standard will be equally useful or beneficial in India, under the present conditions, is a matter for consideration. Economic condition will be one of the major factors. Our adopted system should be such, as could be worked out at a

lesser cost. But utility and essential requirements shall on no account be sacrificed. The scientific basis of their documentation to be adhered to, and complex procedure curtailed and made simpler.

On entry of any work of art in a museum, the first recording is known as Registration. Such records identify the object and therefore should be clear and include certain specific information. The first recording in an Art museum is handled by a Registrar. It is needless to add that the initial recording should be correct and dependable, as these will be used as basis for further research and cataloguing.

Objects for permanent collection, are acquired by a museum through sale, gift and bequest. The Registrar handles these entries, through what is termed, "Registrar's Entry Record for Objects". This constitutes the foundation for future cataloguing. A card used by the City Art Museum of St. Louis, U.S.A. (fig. 1), gives necessary details. Apart from such columns as 'Shipper', 'Owner', 'Entry No', 'Object—title and provenance' — there are also other columns like 'Description — artist or material or period', 'Condition upon receipt'; 'Size', and 'Value', which are required to be filled in by the Registrar. The form also provides columns such as, 'Record sent to Curator, Director, Secretary', and 'Considered by Board', 'Accepted or Declined by Board', and if accepted, the 'Accession No.' is given.

Registration implies the assigning of an indentifying symbol or Accession No. to an object upon it's approval, which will remain with that object as long as it remains in the museum. This symbol provides

for easy identification of a museum piece by scholar and administrator alike, and for easy location of the

Form 29

CITY ART MUSEUM OF ST. LOUIS

REGISTRAR'S ENTRY RECORD FOR ART OBJECTS

Date.....

The following shipment has been received :

From (Shipper)..... Address.....

Owner (if other than Shipper)..... Address.....

Via.....Prepaid Collect..... Weight.....

Entry No.	Object Title And Provenance	Description Artists or Material and Period	Condition Upon Receipt	Size	Value

Date Received..... 19.....No. Cases or Pkgs..... By.....

Receipt sent.....19.....By ..... Registrar

Record sent to Curator..... 19..... To Director.....19.....To Secretary.....19.....

DISPOSITION

Nos..... to be considered by Board.....Director.

Nos..... } Accepted by Board.....19.....Secretary.
Accession Nos.....

Nos.....Declined by Board.....19.....

Nos.....Returned. Notice given Registrar.....19.....by.....

Fig. 1 :- Printed form to record informations on entry of objects and illustrating the disposal procedure. Size 8½" x 11"

State Museum,
LUCKNOW.

relative records in file. It eliminates the need for depending upon someone's memory or for repeating the research which established the identification in the first place.

I am quoting an interesting episode on Registration of museum objects which led to the final adoption of the Accession Number as the identifying symbol by the Museum of Fine Arts, Boston, by taking out extracts from typed notes of Mr. David B. Little, the Registrar.

"What sort of symbol should be used for identification? This Museum tried a combination of letters and numbers during the years from 1870 to 1906, found it unsatisfactory, and shifted over to a numerical system which has operated well ever since.

"Our first acquisition was accessioned on November 29, 1870. Washington Allston's magnificient painting,'Elijah fed by Ravens', the gift of Mrs. Samuel Hooper and Miss Alice Hooper, was registered as'Ptg.1'.

"A nine feet shelf of leather backed ledgers was purchased and the names of the various categories, into which the future collections were to be divided, were stamped in gold on their spines. Allston's 'Elijah' was the first entry in the volume labelled 'Oil paintings', Arms and Armor, Baskets, Coins and Medals, Finger rings, Metal work, Ancient pottery, Pottery and Porcelain, Stone sculpture, and, of course, Miscellaneous are but a few division of a system which started so brightly.

"The labor of registration was further complicated by the necessity for making entries in a set of books

labelled 'Donations' and another labelled 'Purchases'. 'Elijah' heads the page of Donations for the year 1870.

"Within each category, objects were assigned a consecutive number determined by the order of their acceptance by the museum, Each category was identified by an initial or combination of initials which preceded the number assigned: Thirtieen Greek terracottas from Nankratis, for example, were assigned the symbols P. 4532 through P. 4544, 'P' standing for 'Pottery and Porcelain'. The Tanagraic figurine of a standing draped woman was accessioned as A. P. 189. 'A. P.' standing for 'Ancient Pottery.'

"When was Greek terracotta 'Pottery and Porcelain' and when was it 'Ancient Pottery'? Interpretations varied over this and other categories depending upon the catalogues involved and sometimes, apparently, on pure chance. Hunting for records was a time-consuming adventure.

"The collection had grown to such a size in the closing days of 1905 that the category system collapsed. It had worked well enough with such homogeneous categories as Oil Paintings but failed wherever there was a choice. The last entry under the old system was made under a February 1906 date in the category ledger and a June 1906 date in the Donation Book. It is characteristic of the disintegration of the system that it could not agree even on its final entries. The new system was placed in operation early in 1906 for all new accessions. As time permitted, the acquisitions of the previous thirty five years were renumbered in the ledgers, on the cards, and on the objects themselves. The ledgers were then relegated to the top shelves of

the Registrar's vault. Now covered with dust, they serve only as headstones in a cemetry of unsuccessful experiment."

Similar difficulties must have been experienced by other institutions too.

Numbering System

The method which is accepted today as very appropriate and convenient for identification of a museum object, is the Numbering System. According to this, every object, regardless of it's classification, is assigned a number which discloses the year of acquisition, and the consecutive number assigned within that year. Where the accession is a single item, a number with two parts indicating the year of acquisition and the number assigned to the particular object, are provided, e. g., 48.3, 48.6 etc. To facilitate immediate accession of a number of objects received from the same source at a time, or component parts of objects obtained from archaeological excavations or geographical expeditions, which may require longer period to be sure of all the objects being finally accepted, an Accession Number in 3 parts will be desirable. The eleventh entry of 156th accession of 1958, will be numbered 58. 156. 11. It will allow continuation of future accession of other objects and also enable readjustment in numbering previous entries.

As has been explained above, Registration is to pin point the acquisition and provide brief specific information to identify an object. It also facilitates cataloguing the objects with descriptive details.

The records to be made by the Registrar for permanent acquisition should include the following information :

1. Entry Number
2. Source
3. Date of Receipt
4. Condition
5. Date of Acceptance by Board
6. Accession No.
7. Artist, Artisan, Maker
8. Title or Brief Description
9. Medium and Material
10. Date or Period
11. Size, weight

Museums, however, according to their peculiar need, make a few alterations on detail, and prepare, to facilitate recording, either printed or cyclostyled forms with headings for filling in information. A copy of a cyclostyled form used by the Solomon R. Guggenheim Museum, New York, is reproduced (fig.2). As that museum concentrates on paintings and sculptures, they lay more emphasis on these two items and therefore information concerning medium, surface, ground, support and mount, mat, frame and base, are called for.

For the collection of unimportant objects (but interesting and useful from the point of the collectors, Schools and Local Bodies), it is necessary to adopt the Registration or Accession Number, but these museums are not required to have any such form like 'Registrar's Entry Record'. Their first recording may commence on a simple 'Indentification Catalogue Card' on the verbal approval of the person in charge of the museum.

STANDARD RECOMMENDED:

I am, however, inclimed to recommend the form used by the City Art Museum, St. Louis, as a standard for use in India, for registering objects of art. A slight modification, however, will be necessary. Column like 'Shipper' which is required to be filled in for American museums, as art objects are generally collected by them from accross the sea, may be replaced by 'Agents', as we have in this country, Agencies handling transport, packing etc. The form used by the City Art Museum, also takes care of the disposition of the item.

Photographing the object, as it is received, is a guarantee against many difficulties. At the outset, a photo taken immediately on opening the package, registers physical condition on arrival. It also serves as a substitute of the original for study by both the technical and administrative staff. Photographs of damaged works help to settle insurance claims and future litigation. The same negative could also be useful to prepare positives for pasting in the Catalogue Card and Index Cards. Considering these, it will be advantageous to have all objects on receipt, photographed, and the positive pasted on the reverse of the Registrar's Entry Record and the negative numbered and dated.

The old method of Book Cataloguing is to be replaced by card system. The latter is flexible. As the Accession No. remains fixed, even changes in classification will not affect the system. Any reorganisation of the curatorial department will not affect this method either.

Procedures in cataloguing:

Registrar's Entry Record for objects have to be enlarged and full information sought for, to prepare

classified catalogue. Catatloguing is entrusted to the Curator, a person possessing special knowledge on the subject.

The Solomon R. Guggenheim Museum	Museum Number :
Museum Collection and Loans	Date and Place Received :
	Date Accepted or Returned :
Source :	
Credit Line :	
Artist :	Dates and Country :
Place and Date :	
Medium :	
Surface :	
Ground :	
Support :	Dimensions :
Mount :	Dimensions :
Mat :	Dimensions :
Frame :	Dimensions :
Base :	Dimensions :
Case :	Dimensions :
Location of Signature :	
Marks, References :	
Price :	Date and Voucher :
Insurance Valuation :	Date Insured :
History :	
REMARKS :	
Recorded by	**Date**
Information Appoved by	**Date**

Fig 2 :- Memiographed Form used for entering information.

From the office of the Registrar, the object moves to the Curator's office along with a copy of his Entry Record. Each object is then carefully examined by a qualified member of the staff of the Curator's office, known as Cataloguer. Damages and repairs are noted and the object is again measured and if necessary, weighed. The Cataloguer will thoroughly examine the entries, made in the Entry Record. He will also make a note of colours, signature of artist or the maker's seal, and the exhibitions, of which the item was a part. He will further consult books and records and search for literature; publications, pamphlets, exhibition catalogues, etc., which contain description of the acquired object. The Curator verifies the entries and evaluate the findings of the Cataloguer. A typed copy of the final draft is examined by the Curator, before signing the document as the official catalogue.

Classification

In cataloguing museum objects, classification raises a number of problems. What should be the basis of classification? Will it be by the nature of the object or by it's use? Some suggests medium or binding agent, as the basis.

(a) Medium can create a broad division between such objects, as painting, drawing and print. Painting is a process involving application of pigment bound by a medium on a surface, e. g. water colour, gouche, tempera, oil, fresco etc., drawing denotes rubbing on a surface with a colouring material e.g. pencil,charcoal, crayon etc., and prints or graphics, a mechanical process of transferring drawings etc. by hand printing from plates, stencils etc. This broad division can again be sub-divided thrqugh medium e. g. painting into oil,

fresco, tempera, water colour etc., drawing into pencil, pastels, crayons, silverpoint and inks; and graphic arts into woodcuts, wood engraving, dry point, etching, aquatint and engraving; lithograph; serigraph, and monotype.

Similarly, in a broad sense, other objects can also be classified likewise; sculpture, terra-cotta, wood carving, textiles, tapestry, bronzes etc.

(b) Another method of classification is to divide the objects into groups, according to class, and again subdivide them into smaller units according to geographical origin, period and school. For instance, a collection of art works could be divided by class, e. g., painting and drawing, graphics, metal work, sculpture, mineral, wood work, textiles, carpets and laces, and manuscripts. Each group may then be broken into smaller units by geography, period and school. Sculpture for example, may be sub-divided into smaller units, e. g.

(a) Ancient India
(b) Ancient Egypt
(c) Ancient Europe
(d) Ancient Asia (other than India)
(e) Ancient China, Japan
(f) Post classical Europe
(g) Modern Europe
(h) Modern India and so on

(c) In large museums, such as the Metropolitan Museum of Art, New York, the collection being vast and of diverse category; a broad division by civilization was made at the first instance, e. g.

Far Eastern,
Egyptian,

Near Eastern,
Greek and Rome,
and Western Art.

The classification starts with the sub-division within this breakdown, and arranged alphabetically,e.g.,

Arms and Armour
Ceramics
Coins
Costumes
Drwings and Water colours
Enamels etc.

They have been further sub-divided in consideration of their use, and classified, for instance, Arms and Armour, under

Armour for animals
Armour for men
Ordinary Arms
and Fire Arms.

(d) To classify works of art, whose records are not available, it will be worthwhile to observe the system followed by Walters Art Gallery, Baltimore, U.S.A., whose collection of nearly 20,000 art objects of diverse catagories, was left by Mr. Henry Walters in 1931, without any records of past association, history, and source. The Walters Art Gallery solved the problem of accessioning and classifying the accumulated collection by following the "Classification Systems for Photographs and Books" by Wallace and Pannel, with certain modifications. The classification advanced by these two authors is by dividing the collection into classes and further sub-dividing them geographically and by periods. Instead of accessioning the objects numerically, the Walters Art Gallery have used the classifica-

tion numbers first and added numerical numbers after decimal, as 32.1, 32.2, 32.3; 32.4, and so on, and utilised them also for Accession Numbers. The first figure 32 denotes the subdivided unit, 'Ancient Egypt', of broad division by class, 'Painting and Drawing', and the number after decimal point identifies the individual item.

They have classified the art objects in broad divisions numerically, e. g.,

10. Manuscripts
20. Sculpture
30. Painting and Drawing
40. Work in mineral stuffs
50. Work in metals
60. Work in wood
70. Work in ivory, leather etc.
80. Textiles and Laces
and 90. Prints.

Each of these divisions have been subdivided geographically and by period within 9 units. For instance, no. 30 'Painting and Drawing' have been sub-divided into.

31. Ancient Near East (Asia)
32. Ancient Egypt
33. Classical (Ancient in Europe)
34. Near East (Muhammadan)
35. Oriental (China, Japan etc.)
36.
37. Europe and America
38. Miniatures
39.

The system further helped the Walters Art Gallery to proceed registering several items simultaniously, without the risk of duplicating numbers.

State Museum,
LUCKNOW.

For accession and classification of the vast and diversified collection of the Salar Jung Museum, Hyderabad, left by late Nawab Salar Jung III, without any record whatsoever, the system adopted by Walters Art Gallery, Baltimore, is followed in principle. A very significant advantage of this system, for an accumulated collection, is that the Identification Catalogue Cards could also be easily located for reference and for incorporation of new information available from visiting experts and scholars. Patient research is necessary under the circumstances. For future collection to the museum, the Numbering System will be followed.

STANDARD RECOMMENDED:

It will be seen from the foregoing paragraphs that all the methods discussed are 'tried' systems and have proved useful to those institutions. In fact, the museums have adopted such systems to classify their collection, as appeared convenient to them. The basic factor which determines classification is the arrangement most useful to the institution. Nature of the collection and the manner they are utilised, influence it.

(a) Museums holding huge and diversified collection, may follow the Metropolitan Museum of Art, New York, by separating the collection into broad divisions by civilization, and classifying the objects alphabetically, under each head, in small groups.

(b) For museums holding only paintings, drawings, and prints or even sculptures of contemeporary nature, classification by medium is recommended.

(c) For the museums, which hold diversified collection but of moderate size, classification by dividing the arts by classes and subsequently sub-dividing

them by geography, period, and school, is recommended.

This system will be most suited for such collections which are left behind without accompanying records. In the latter case, numerical figures added after Classification No., with a decimal point in between, will identify the object, and fresh Accession Number, will not be necessary.

3. **Identification Catalogue Cards :**

From the Registrar's Entry Record, the Catologuer enters details in the Identification Catalogue Cards, which must have all the basic data—Accession No., Classification, Title, Object, Artist, Date, Material or Medium, Condition, History, Bibliography, Dimension, Source, Value and Country. Research on some of these data lead to the assembling of very useful information, particularly on the Artist, Source, History, Ex-Collection etc. In big museums, it is considerd necessary to prepare a number of Catalogue Cards to enter specific information on each of the aspects in separate cards. For example, in the Metropolitan Museum of Art, for cataloguing a single item, a number of Catalogue Cards of the size, approximately 3″×5″, are used to note specific information on each one of the important datum on the object, and also attach it's photograph. All the cards, bearing the same Accession Number, are tied together.

But every museum cannot afford to maintain so elaborate a process, although this will be an ideal system, and very useful to research workers. A 'one catalogue card' system is maintained by smaller museums to eliminate labour and cost. These cards are generally of the above mentioned size (3″×5″), and therefore offer only scanty detail. An ideal 'one

catalogue card', introduced by the City Art Museum, St. Louis, of the size 8½"×11", with provision to add supplimentary lists, solves the problem. The card provides adequate space for all the data and also reserves a space for pasting a photograph of 35 mm. It is marked 'Identification Catalogue'. The Salar Jung Museum has adopted this Identification Catalogue Card with minor adjustments. It provides enough space to note future information, is handy, and also simple. An inexpensive duplicate is used for rough notes.

An Artist's Sheet, will, however, be necessary. This should contain, Full Name, Biographical Information, Country of Birth, Citizenship, Year of Birth and Death, and the countries, or places inside the country, where he has mostly worked. Definitive Catalogues, with compiler's name and other information should be noted. This will help to throw more light on his activities, and guide compilation of printed catalogues. Artist's Sheet should always be kept attached with the Identification Catalogue Card.

For Local Museums, confined to unimportant objects, especially those attached to ordinary schools, Panchayats or Local Bodies, an Identification Catalogue Card of simple type may be used. Elaborate headings are not necessary, but their preparation is desirable and may be used in the place of printed catalogues, if printing is not possible.

STANDARD RECOMMENDED:

A Salar Jung Museum Indetification Catalogue Card (fig. 3), is recommended for adoption as a standard. The cards should be 100% rag, and stiff

SALAR JUNG MUSEUM, HYDERABAD, A. P., INDIA

IDENTIFICATION CATALOGUE

Form : 1 Size 11″ x 8½″

1	Artist	12	Accession No.
2	Title or object	13	Department
3	Country	14	Location
4	Date (D) Signed		(to be entered in pencil)
5	Material or Medium	15	Classification
6	Description	16	Photograph
7	Present Condition	17	Dimensions : Height, Width, Depth, Weight
8	Alterations and repairs		
9	History Suppl. Sheet	18	Source .....
10	Ex. Coll :	19	Original cost Rs. .....
11	Bibliography	20	Restoration, Repairs, etc. .....
		21	Total
		22	Reappraised by : Remarks .....

Fig. 3 :- Printed form to record informations for cataloguing. Used as the Master Card.

enough to stand on edge, but not very thick otherwise they will occupy too much space.

(Note – 100% pure rag cards can be had from the Govt. Regional Research Laboratory, Narayanaguda, Hyderabad, A.P., at moderate price).

So far I have discussed cataloguing of Art objects in general, and a common Catalogue Card has been recommended for use.

However, certain classes of objects require special examination and noting, and it is not practicable to include all such categories in one common card. As these categories are peculiar to some specified types only, reservation of such entries in the Identification Catalogue Card for common use, will turn it unnecessarily bulky, and on the whole, will prove expensive. It is therefore recommended to prepare separate Identification Catalogue Cards for all such special classes of work. I shall deal with, one such class,—the Graphics or Prints. Graphic Arts require special information to be included, e.g. Type of Paper Used, Water Mark, Date and Place of Execution, Impression No. etc. The artist is supposed to sign each print, even though it is found in the plate, stone etc. If not signed in pencil, "Not Signed" should be mentioned in catalogue. If the print is dated, it should be marked within quotation, and if it is not there, but known, the date is to be recorded. An Artist's Sheet will also be necessary.

STANDARD RECOMMENDED :

A Form in use at the Museum of Modern Art, New York (fig.4), may be accepted as a standard Identification Catalogue Card for use in India for Graphics.

For cataloguing manuscripts or hand written compilations, illustrated or not, an Identification Cata-

PRINTS: CATALOG DATA

Artist..... Accession No.....

Negative No.....

Credit Line.....

1. Title
2. Date and Place Executed
3. Medium
4. Dimensions
5. Definitive Catalog
6. Price Paid Insurance Value
7. Signature
8. Paper
9. Watermark
10. Condition
11. Collections
12. Reference and Reproductions
13. Remarks

Title:

Cataloged By..... Date..... Mat Size.....

Fig. 4: Identification Catalogue Card for Prints, used at the Museum of Modern Art, New York, Size 8½″ x 11″

logue Card in use at the Salar Jung Museum with certain additions and alterations in the arrangement of the columns, is necessary. Information leading to the Subject and Form, Language, Scribe, Script and Calligraphy, Folios, Lines, Seals, Binding, Nature of Illustrations, Endorsements by Any, Date of Compilation, are required to be noted. As hand written compilations, it will be prudent to quote the beginning and ending (Colophon). Photographs of first and last page and those of the important illustrations will also be necessary.

For documents or records, e. g. farmans, correspondence, treaties etc., Identification Catalouge Card of the type used for manuscript will work. However, details regarding Folios, Lines and Illustrations etc. required for manuscripts, may not be necessary to note while cataloguing documents.

STANDARD RECOMMENDED :

A sample Identification Catalogue Card(11"x8½")may be adopted for manuscripts and documents (fig. 5). An Author's Sheet should accompany the Catalogue Card for manuscripts. This sheet should also give information about the scribe.

While cataloguing works of art, manuscripts and documents, it will be desirable that Terminology used in noting informations, be uniform. The use of same Glossary while noting inspections of objects, will lead to clear understanding of their condition.

For use by schools etc., collecting unimportant objects, a simple Identification Catalogue Card of

1	a. Author	13	Accession No.
	b. Scribe	14	Entry No.
2	Born Died	15	Acquired
3	Title	16	Classification
4	Provenance		
5	Date of Compilation Signed	17	Photographs of First and Last Page.
6	a. Material or Medium		(Photographs of important illustrations affixed at back.)
	b. Subject and Form		
7	Description	18	Also negative sizes :
	a. Language		
	b. Script & Calligraphy	19	Dimensions :
	c. Beginning		Height
	d. Ending		Width
	e. Endorsements		Depth
	f. Folios		Weight
	g. Lines		
	h. Seals	20	Source.....
	i. Illustrations		.....
	i. Details		.....
	ii. Colour Scheme		
	j. Binding	21	Original Cost.....
8	Condition as received	22	Restoration, repairs, etc.....
9	Alterations and repairs	23	Total
10	History Suppl-sheet	24	Reappraised by
11	Ex coll :		....
12	Bibliography		....
			....

Fig. 5 :- Sample Indentification Catalogue Card for Manuscripts and Documents. Size 8½" x 11"

smaller size is recommended (fig. 6). The card used should be stiff enough to stand on edge, but may be of ordinary pulp. Photographing of objects is not necessary.

IDENTIFICATION CATALOGUE

1	Atrist or Maker	8	Accession No.
2	Title or object	9	Location (to be entered in
3	Country and state		pencil)
4	Period	10	Classification
5	Material and process	11	Dimensions :
			Width
6	Description		Height
			Depth
			Weight
7	Condition	12	Source

Fig 6 :- Sample Identification Catalogue Card for Schools & Local Bodies collecting unimportant objects. Size 5″ x 8″

4. Card Indexing and their function :

Card Indexing serves the museum with immediate information of the collection, and are tools to locate museum objects from various sources; Date of Entry, Artist or Artisan, Classification, Accession Number, Location etc.

The Accession Number indicates the numerical entry of the object in the museum. The Date tells WHEN the object was acquired, Artist or Artisan denotes WHO the author is, Classification confirms WHAT it is, and Location states WHERE it is. These are the sources through which an object can be traced,

and information leading to any one of these will enable a museum staff to locate the card, and through the card, particulars of the museum object.

Cross indexing of these identical cards filed according to :

(i) Accession Number,
(ii) Date,
(iii) Artist or Artisan,
(iv) Classification,
and (v) Location,

enable immediate and easy access to the museum object.

The cards are generally maintained by the Registrar, but there are museums where the maintenance is shared between the Curators and the Registrar.

"A master file of these cards, arranged by Accession Numbers, is maintained in the Registrar's office with a notation in the upper right hand corner of each card indicating the department which has the object. Three cards accompany the object to the department where they are filed by Accession Number, Category and Location. The Location is entered in pencil by the department on the category of Location Cards" (extracts from typed notes of Mr. David B. Little, Registrar, Museum of Fine Arts, Boston).

The size of the card (fig. 7) used by this museum is 6"x4", and a sample card is attached for ready reference. It is clear from the above, that the Registrar maintains one card, and 3 cards are maintained by the Curators in their respective departments.

In some museums, however, all the cards are maintained by the Registrar, and the number of cards are also many. While the Museum of Fine Arts,

50.2331	Print	Storage location
	Japanese	
	Ukiyo-e	Gallery location
	Toyokuni III, Utagawa	
	Ise no Taiyu. No. 61 Standing beauty outer robe	53B134.9
	brown with design of snowy egret and reeds.	
	Series : One Hundred Poets (in open book panel)	
	Signature : Motome ni ojite (by request) Ichiyosai	
	Toyokuni gwa.	
	Seal : circular	
	Publisher : Sano-ki	
	Censor : Yoshimura (1843-7)	
	Oban H. .368 W. .255	
	Gift of Porter Sargent, May 11, 1950.	

Fig. 7 : Catalogue Card for Permanent Collection, used by the Museum of Fine Arts, Boston. Size 6" x 4". (Plain card with 3 cross lines)

Boston, maintains all white cards and of the same size for Permanent Collection, the National Gallery of Art, Washington, D. C., maintains 5 cards and of different colours, e. g.

a. Entry Card (red)
b. Location Card (white; blue for Loans)
c. Accession Card (white; blue for Indefinite Loans)

d. Artist's Card (white; blue for Indefinite Loans)

and e. Source Card (white and blue).

All the cards excepting Source Cards, are of the size 5″x8″ each. The size of Source Card is 3″x5″. The different hues of the cards further help to identify their nature and use. For Temporary Loans, Indefinite Loans, Transmission, Restoration, Examination or Photographing etc., cards of different colours; blue, red and white are used, but as our subject for discussion is cataloguing, I am limiting our consideration to Card Indexing for Permanent Collection only. The Registrar handles all cards of the National Gallery, and the Location is changed by him in consultation with the Curators or Chief Curator.

The arrangement of columns of the subject heading of the cards maintained by the National Gallery of Art, Washington, D. C., is also more definite (fig 8).

For the Salar Jung Museum, 4 cards have been introduced and their columns are more precise. The size of cards is 5″x8″, and they are all white (fig. 9). The original planning was to have 5 cards, to be filed according to Accession Number, Date of Entry, Artist, Classification, and Location. But as all the objects were received in one lot, and no records are available, the 'Date of Entry' column was eliminated.

Similarly, every museum has made minor changes in the preparation and filing of their card system. It is essential that the cards should be easy to prepare, maintain, replaced when necessary, and simple to follow. As these cards are permanent records, and subjected to constant use, it is necessary that each of them are

No.	Class	Country	Old No.
656	Painting	Holland	Nov. 20, 1942

Artist, school, and dates : Rembrandt van Ryn Dutch School 1606—1669

Title : The Circumcision

Source : Joseph E. Widner Collection, 1942

Description : The Virgin, with the Babe on her lap, is seated under an owning in the stable at Bethlehem. A kneeling priest in a yellow robe performs the rite of circumcision on the child, who is dressed in white. Mary (Contd. at Back)

Date of work : 1661

Technique or material : On canvas (over)

Condition :

Marks : Signed below on the right : "Rembrandt F - 1661,"

Size without frame, mat, or pedestal : **H.** 27¾ in. **W.** 29½ in.

Size of frame : 0.565 **H.** 0.75 **W.**

NATIONAL GALLERY OF ART, OFFICE OF THE REGISTRAR

Remarks : Hofstede de Groot, "Catalogue Raisonne" No. 82

NGA=27

Collections : J. V. de Bloken, Amsterdam, 1707, Earl of spencer, Althorp.

Fig. 8 :- Catalogue Card for Permanent Collection. Size 5″ x 8″

Back of Card :

(continuation) wears a dull red dress, a white and green striped veil, and a white head-cloth. To the left of this group stands zacharias in a green robe and a white turban, writing in a book held in his left hand. A man with red beard standing beside him glances in the book. Behind them, on the extreme left, is a group of five men, one of them in a light and another in a red turban. In the penumbra to the right, a cow turned to the right. The full light falls from the left upon the principal group. In the shed is the manger, which serves as a cradle. Small full-length figures. In the rear, two men and a maid-servant looking out of a window.

Accession No.	Depart-ment	Classifi-cation	Country	Artist	Location (To be entered in pencil)
	Period				Gallery Room No.
	Size Painting & Sculpture				Position
	Without Frame, Mat or Pedestal				
Photo	H. W.				Store Room No.
	Other exhibits				
	H. W. Dpth.		Wght.		Screen
	Description :				Portfolio
					Stag
Card-1					On Loan

Fig. 9:- Catalogue Card for Permanent Collection, used by the Salar Jung Museum, Hyderabad, A. P. Size – 5″ x 8″

typed seperately. By constant handling, carbon copies will turn smudgy and will also spoil other cards. To economise time and cost of production, the text of the card can be typed on a special Preprinted Multilith Master, from which any number of cards could be prepared. A Multigraph Machine, model 50, priced at the U. S. A. approximately $ 500.00 is recommended. The cards should be of ledger bond paper, and stiff enough to stand in the file drawers, but not too thick. (Can be obtained from the Regional Research Laboratory, Narainguda, Hyderabad, A. P.)

As regards the filing of the cards, the system followed by the National Gallery of Art, Washington,

D. C., is enumerated below. The following are extracts from the museum's typed copy of 'Registrar's Procedure and Responsibilities, dated September 20, 1953.

Use of Five Cards :

"Five cards are made and filed for each work of art owned by the Gallery or on Indefinite Loan.

"An *Entry card*, Form NGA–30, is filed chronologically as mentioned above. The Entry File is the only place where cards are filed according to date received. Condition notes on these must be initialled by the Registrar before filing to signify that they are correct and complete.

"The *Location Card* is the basic reference for the history of the movements of a work of art in (and out) of the Gallery. Where a Receipt has been issued to a member of the Gallery staff, a white location card is made with the designation, 'In the Custody of (give name)'.

"A *Location Card* is made out and filed in the Location File. When a work of art leaves the building, its Location Card is placed in a file marked 'out of the Building'.

"If a work of art from the collection is disposed of by order of the Board of Trustees, its Cards will be placed in a file labelled 'Works of Art from the collection Removed by order of the Board of Trustees'.

"An *Accession Card*, NGA–27, NGA–29, containing basic information as to its physical characteristics, like size, technique, artist, title and etc., for each work of art owned by the National Gallery of Art is filed numerically under one of these headings which are arranged in the file in the following order :

Painting-Gifts
Painting-Loans
National Portrait Gallery: Not part of collection
Sculpture-Gifts, NPG: Not part of collection
Sculpture-Loans
Prints and drawings-Gifts, NPG:Not part of collection
Prints and drawings-Loans, NPG:Not part of collection
Decorative works of Art-Gifts,NPG:Not part of collection

"An *Artist Card* is filed alphabetically by artist (except for Prints and Drawings). The location of the work of art in question is typed on this card.

"A *Source Card* is made out and filed, by the name of the source, one card for each work of art or group of works. All entry dates are typed on the address card added to this file to facilitate finding *Entry Cards* (month, day and year). Plain white 3×5 inch cards are used as Location Cards for frames, pedestals, bases, pieces of velvet used for frames. As most of these items were once attached to works of art, they bear the number of the work to which they originally belonged".

For objects of Art Museum, including prints, manuscripts and documents, the organisation of Card Indexing is the same.

For manuscripts (hand written compilation, illustrated or not) 6 cards may be filed according to Date of Enrry, Accession No., Location, Script and Calligraphy, Classification and Author.

For documents, the cards may be required to be filed according to Author, Classification, Accession Number, Date on the Document, Date of Entry and Location.

For School Museums or museums controlled by Local Bodies, housing unimportant objects, it is desirable to have small size cards, and two such cards filed in the name of the Artist or Artisan, and Classification. The object could be located through WHO the author is, and WHAT it is.

STANDARD RECOMMENDED :

(a) For art objects—

Cards of the size 5″ x 8″ and the type used by the Salar Jung Museum, with headings; Date of Entry, Accession No., Department, Classification, Country, Artist, and location, with columns for Period, Size, Description, and photo for pasting are recommended. The existing card of the museum does not include 'Date of Entry' heading, as the entire collection was left back without records of aquisition.

The cards may all be of the same colour, preferably white, and 5 cards to be filed according to Date of Entry, Accession Number, Classification, Artist and Location (fig. 10).

(b) For manuscripts—

Cards of the size 5″ x 8″ with the following headings and columns may be brought into use.

Headings—Date of Entry, Accession No., Department, Classification, Country, Author and Location.

Columns—Compilation Date; Subject and Form; Language, Beginning, Ending, Script and Calligraphy, Folios, Lines, Seals, Binding; Illustrations—Details, Colour scheme; Dimensions—Height, Width, Depth and Weight; Location, and space for pasting photographs of first and last page.

Date of Entry	Accession No.	Depart-ment	Classifi-cation	Country	Artist	Location (To be entered in pencil)
		Period				Gallery Room No.
		Size Painting & Sculpture				Position
		Without Frame, Mat or Pedestal				
		H. W.				Store Room No.
Photo		Other Exhibits				
		H. W. Depth. Wght.				Screen
		Description :				Portfolio
						Stag
						On Loan

Fig. 10 :- Sample Card for Permanent Collection of Art Works. Size 5" x 8"

The cards may all be of the same colour, preferably white, and 6 cards to be filed according to Date of Entry, Accession Number, Location, Script and Calligraphy. Classification and Author (fig. 11).

(c) For documents—

Cards of the size 5" x 8" with the following headings and columns may be introduced.

Headings - Date of Entry, Accession No., Department, Classification, Date on Documents, Country, Author and Location.

Columns—Compilation Date, Subject, Beginning, Ending, Script, Calligraphy and Seals; Dimensions—Height, Width, Depth and Location; and space for pasting photograph of important portion.

Date of Entry	Accession No.	Department	Classification	Country	Author	Location (To be enterd in pencil)
		Compilation Date				Room No.
		Subject and Form				
		Language				
		Beginning				Position
		Ending				
		Script & Calligraphy				
		Folios				Store Room No.
		Lines				
		Seals				
		Photo Binding				
		Illustrations :				Shelf No.
		a. details				
		b. colour scheme				
		Dimensions:				Portfolio
		a. Height				
		b. Width				
		c. Depth				On Loan
		d. Weight				

Fig. 11 :- Sample Card for Permanent Collection of Manuscript Books. Size 5″ x 8″

The cards may all be of the same colour, preferably white, and 6 cards to be filed according to Date of Entry, Accession Number, Classification, Author, Location and Date on the Document (fig. 12).

(d) For school museums—

Card of the size 3″ x 5″ of ordinary pulp, white preferable, stiff enough to stand on edge, is recommen-

Date of Entry	Accession No.	Department	Classification	Date on Document	Country	Author	Location(To be entered in pencil)
		Compilation Date					Room No.
		Subject					Exhibition Shelf
		Beginning					
		Ending					Screen
		Photo of important part	Script and Calligraphy				
		Seals					StoreRoom No.
		Dimensions:					
		a. Height					Protfolio
		b. Width					Shelf No.
		c. Depth					
		d. Weight					On Loan

Fig. 12 :- Sample card for Permanent Collection of isolated Documents Size—5″ x 8″

ded (fig. 13). The cards need not have any photograph attached.

5. Catalogue records and their working :

The aforesaid discussion on cataloguing procedure indicates the maintaining of such records on cataloguing which will promise an effective system for smooth and efficient functioning of the records.

The system necessitates the maintenance of the following records.

(a) An Accession Book, in loose leaf file, with columns to hold 'Date of Entry', 'Accession Number',

Accession No.	Classification	Country and State	Artist or Maker	Location (To be entered in pencil)
Period				Exhibition Room No.
Size Painting & Sculpture				
Without Frame, Mat or Pedestal				Position
H. W.				
Other Exhibits				Store Room
H. W. Depth. Weight.				Screen
Description—				Portfolio
				Stag
				Box
				On Loan

Fig. 13 :- Sample Catalogue Cards for Schools & Local Bodies collecting unimportant objects. Size – 3″ x 5″

'Department', 'Description', 'Source', 'Imp.' and 'Cost'. The columns may hold important key information only in a single line. A sample page in two sheets, of an Accession Book is reproduced (Fig. 14) to show the accession of various categories of objects and the different manner in which they enter the museum, and also of their occasional exit.

Schools and Local Bodies, for their collection of unimportant objects, may not use a seperate Accession Book. Their Identification Catalogue Cards may be filed numerically, according to Registration or Acces-

1950

Date	Reg. No.	Dept.	Description
Nov. 7	6222	A. A.	Plate, Persian, 16th century
„	6223	D. A.	Set of three casters and stand, 1735, maker: P. de Lamerie
„	6224	Paint	Jan Scorel, Landscape with Chirst Preaching
	6225		
	6226		
„	6227	A. A.	Japanese print, Yoshida, Portrait of a Boy
	6228		
	6229		
	6230		
„	6231	Class	Amphora, enamel-glazed ware, Syrian, 1st. cent. B. C.
„	6232	Egypt.	Slate palette, shape of lion, Predynastic
	6233		
„	6234	Disposed	by V/T October 18, 1952 (Entry in red ink)
„			D.A. Teak Wood, Chest, English, Early 19th century (crossed out)
	6235	Paint.	Degas, Ballet Practice
„	6236	„	Kaufmann, Angelica, Lady Suzanne Lane miniature
	6237	Print	Stieglitz, Alfred, Anna (66E) 1888 or 1889, photo
	6238		
	6239		
	6240		
	6241		
	6242		
	6243		
	6244		
	6245		
	6246	Text.	Petit point chair cover, French, mid-19th century
	6247		
	6248		
	6249		
	6250		
	6251		
	6252		

Fig. 14 :- Sample pages of Accession Book, used by the Museum of Fine

	Source	Imp.	Cost
(Entry in red ink)	Purchased–Alice Putman–Helen and Alice Colburn Fund Thru' Gold & Silversmiths Co.Ltd.	(Entry in red ink)	60.00
	Purchased–Christies, London–Theodore Wilbour Fund No. 2 by exchange of a Corot (30.499)		3,500.00
	Purchased–David Koetser–Seth K. Sweetser Res. Fund and		6,000.00
	Gift of Louis Black formerly T. L. 5601		
	" "		
	" "		
	" "		
	Bequest of Charles B. Hoyt		
	Brought from the Harvard University – MFA Egyptian Expedition		
	Gift of Mrs. Russel Timminic (crossed out)		
	Gift of the Estate of Clement R. Morton daughter, Joan Brent Talbot		
	Gift of Dr. and Mrs. Nathanial Talbot, in memory of their		
	Gift of Miss Georgia O'Keeffe See : Restricted Accessions Folder		
	" "		
	Anonymous Gift (Mrs. Samuel Cabot)		

Arts, Boston. Sizes of each page 8½"x13" and kept loose in Bound File.

sion Number, and that will serve the purpose of an Accession Book.

(b) Identification Catalogue Cards
and (c) Catalogue Cards.

All these records are generally maintained by the Registrar, excepting the Identification Catalogue Cards, which remain in the charge of the Curators of the departments who are essentially concerned with them.

In some museums, however, out of the Catalogue Cards prepared, one is retained by the Registrar, and the rest of the cards are maintaned by the Curators of the departments. It has been already mentioned before, that in the Museum of Fine Arts, Boston, the Registrar prepares four cards of identical nature. One of the cards is retained by him and filed numerically in his office, and he sends out to the Curator's office of the particular department the three other cards, who file them.

a. Numerically,
b. Alphabetically by Artist,
and c. by Location.

If the Curator changes the Location of the object, the person who executes his order marks the Location Card of the Curator. The Registrar has nothing to do with the Location.

In the case of Indefinite, Extended or Regular Loans, where the objects are catalogued in the same way as those of the Permanent Collection, of the four cards prepared by the Registrar, one is retained by him and filed numerically. Out of the three cards sent to the respective Curator, one is filed numerically in a seperate drawer, but the other two are filed as usual, alphabetically by Artist and by Location. As the Accession

Number is different (for example 52.7678and 7678.52), the Numerical File has to be maintained seperately.

In such museums where all the Catalogue Cards are maintained by the Registrar in his office, cards in the Location File are changed by him, on the receipt of authorization order from the respective Curator.

6. **Printed Catalogues :**

For the purpose of printed catalogue,the recording is made more simple. Stress is laid on Description, History, Bibiliography, Technicalities of Medium and Proficiency, and eleminates such items as Location, Department, Expense on Restoration, Repair etc. As printed catalogues are handled by visitors, scholars and museum hands, information concerning Expense on Restoration, Location etc. are of little value.

Notes on the artist or artisan form an important part of a printed catalogue. Illustration is another. In dealing with the catalogue part, Description of the Work, Dimensions, Marks, Signature, Year, Collection, and comparison with the artist's or artisan's other works, will be desirable. In cataloguing paintings for example, Description of the Object, Colour Scheme, Technicalities of Medium are necessary.The exhibitions of which the work was a part, and the names of the previous owners and the manner of the acquisition by the museum i. e., either through purchase or gift, is to be mentioned. Bibiliography forms an important aspect for notation. Research material therefore, are sought for in compiling a printed catalogue.

Introduction to a printed catalogue, is another feature. The compiler, through this medium makes a general observation on the collection and sometimes brings out its peculiarities.

Some museums add a chapter on the history of the collection, description of the building, and the manner of exposition and preservation. As museum science is rapidly progressing, particulars relating to upkeepment and the nature of display, together with the facilities offered by the museum in their guide system, sale of literature, picture postcards etc.. are enumerated in this chapter. Sometimes the catalogue carries a plan of the museum, marking the portion which holds the particular collection.

In compiling printed catalogues, research students, technical staff of the Curator's department or Cataloguers, prepare the manuscripts of printed catalogues basing on the particulars recorded in the Identification Catalogue Cards. The Curator of the department approves the manuscripts with whatever additions and alterations required, and the final copy is produced.

As to the get up of the compilation, or the arrangements of the sections; whether, for example, multicolour or monochrome illustration should form part of the running matter or should be shown in a group; are set ups left to the choice of the compiler.

Catalogues are printed, part by part. This is required to avoid delay in the publication of a single volume of big dimension requiring a number of years for compilation, and secondly because the catalogues of different departments are compiled by the Curators of those departments, requiring specialised types of notes to accompany specific groups of items.

SUMMARY CATALOGUE :

The museum also publishes abridged edition or Summary Catalogues. These are either produced for

circulation amongst visitors to the museum (the printing of full catalogues being limited, and exclusively meant for research scholars & for exchange of publications with other museums), or are prepared in response to many requests, pending publication of full catalogues which generally take a number of years to compile.

Summary Catalogues, as the name suggests, offer brief information. The Name of the artist (sometimes with brief note, sometimes without), Nationality and Period are taken as the general headings, with all his works of the same category catalogued briefly, one by one, with Title of Object, Material and Medium, Date of Execution, Size, Source of Procurement, and Accession Number. Such catalogues are generally not illustrated.

The objects of this paper have been clearly stated in the Preamble. It will be seen that this paper visualises a systematic procedure in dealing with a Museum Object, a Manuscript Book, or a Document. As soon as an object is accepted, it will be registered and an Accession Number or a symbol to identify the object for all time it remains with the museum, will be given. Registration is followed by description which includes the Classification of the object. Various forms of cataloguing give preference to one or the other of the classification systems, but all have to make use of this essential data. Cataloguing is therefore the culmination of a process which is based upon systematic attention to the object from diverse angles. This is similar to the work of an Archivist who supervises records in their previous habitat, arranges for their systematic transfer, fumigates and checks them on receipt, examines and classifies them and deposits them in their final resting place from

where they may be disturbed only under specified conditions for research scholars or Govt. Departments.

There is a difference in the emphasis laid by the archives and libraries on the one hand and the museum on the other, as to the importance of the arrangement of their materials. An archives or library has a place for each paper or book entrusted to it; a museum similarly has storage accommodation for the objects in its care on display. Exhibition is the basic function of a Museum, and circulation is that of a Library, whereas, an Archives' primary function is preservation. Due to this difference in emphasis, this paper has concentrated on problems of Classification and Cataloguing rather than on the question of Arrangement and Custody, which are the first preoccupations of an archivist.

This paper is put forth as a small contribution to the solution of problems which are to a large extent common to Librarians, Archivists, Museologists and Manuscript Librarians. It is hoped that its modest scope (being restricted to art museum objects, manuscript books and isolated documents) will enable it not only to secure acceptance among museum experts and manuscript librarians but also give an impetus to other librarians and archivists to establish corresponding standards in their own fields.

State Museum Library, Lucknow

OPINIONS

"Your paper is very well written and very useful for the Museums. It will be of great help to us".

RAI KRISHNADASA,
Hony. Director,
Bharat Kala Bhavan, Hindu University,
Benares.

"I have gone through the material very assiduously culled by you for keeping records in our museums and I do hope that advantage will be taken of your work by our museum curators. The only difficulty which I find in your scheme is whether Indian museums ever will be in a position to get such trained staff as to fill in all the cards required for the scientific study and preservation of museum objects. This, however, is no criticism of your scheme and even if a part of it could be adopted by the Indian museums you will be amply repaid for your strenuous work."

Dr. MOTI CHANDRA, M. A. Ph. D. (Lond.)
Director,
Prince of Wales Museum of Western India,
Bombay.

"The book is indeed very valuable and comprehensive. I, however, share the misgivings of Dr. Moti Chandra : how many Indian Museums are adequately staffed to undertake all the elaborate procedure laid down in your book ! This does not, however, detract from the value of your work."

A. GHOSH, M. A., Hony. F. S. A.,
Director General of Archaeology in India,
New Delhi.

"It is a good piece of work. I do hope, like Moti Chandra, that advantage will be taken of your work by our Museum Curators."

T. N. RAMACHANDRAN, M. A., F. A. S.,
Special Officer, Dept. of Archaeology,
Nagarjunakonda Museum,
Andhra Pradesh.

OPINIONS

"Thank you for sending me your paper on 'Standards for Cataloguing Art Objects. You seem to have covered the subject intelligently and quite exhaustively. There is nothing which I could add to your treatment."

CARL ZIGROSSER,
Member, Board of Trustees,
Gugenheim Museum, New York.
Vice-Director and Curator of Prints and Drawings,
Philadelphia Museum of Art, Philadelphia.

"I have studied your paper on 'National Standards for Cataloguing and indexing Art Museum Objects and Documents' with great care.

"You have, in my opinion, established an admirable framework within which museums of varied needs can account for their collections without large expenditures in time and personnel. Such a plan of organization will also facilitate the exchange of information from one museum to another.

"You have made the mesh of your net large enough to permit ample freedom of movement within a museum to handle their own individual problems without injury to the system.

*"*Mr. Rathbone agrees with me that you have done an execellent piece of work."*

DAVID B. LITTLE,
Registrar and Secretary,
Museum of Fine Arts, Boston.

"I acknowledge the receipt of your very comprehensive paper 'National Standards for Cataloguing...' You have indeed produced a very valuable paper on museum methodology".

CATHERINE FILSINGER,
Assistant Curator,
City Art Museum of St. Louis, Missouri

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* Perry T. Rathbone, Director, Museum of Fine Arts, Boston.